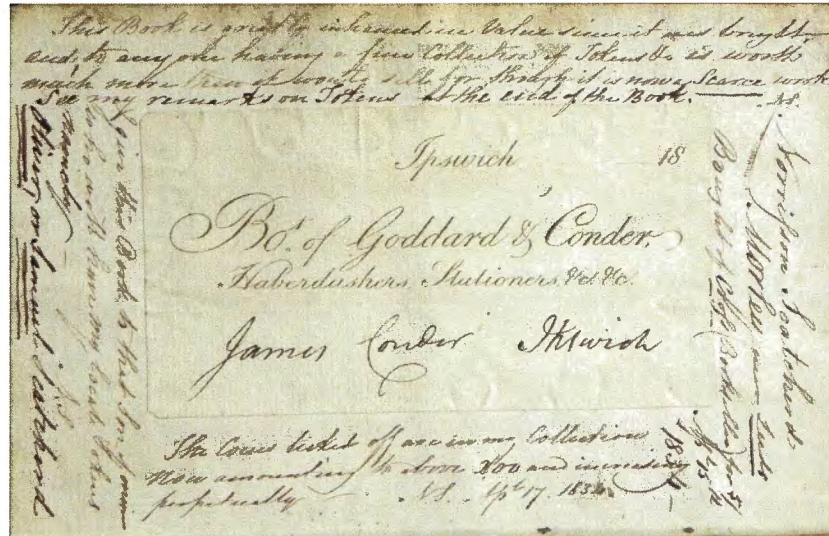


# THE “CONDER” TOKEN

## COLLECTOR'S JOURNAL

THE PROCEEDINGS OF THE CONDER TOKEN COLLECTOR'S CLUB

Volume XV Number 3 Winter 2010-11 Consecutive Issue #57



James Conder's signature and home



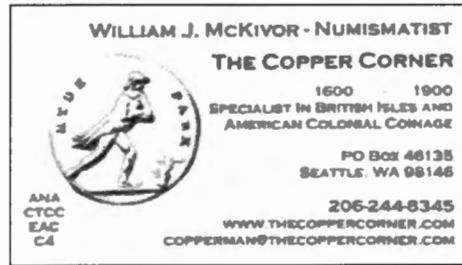
**FUN STUFF!**

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### **Introduction**

This issue is late – quite late and I would like to extend my sincere apologies to our membership. Last issue I reported that our previous editor had resigned without warning or notice and that I had agreed to serve as interim editor. To my great relief, I was shortly thereafter informed that a new editor had been found. About the time this issue should have come out, I found out that to my dismay the replacement editor had fallen through. I had not solicited articles or ads, so getting this issue produced became a scramble. Blah, blah, blah – don't want to hear my troubles? OK here is some GREAT news. Dr. Richard Doty has agreed to assume the editorship! Things couldn't have turned out better. I have no doubt that the journal is in for exciting times under Dr. Doty's leadership, but remember, he can't do it alone! Now is the time to write that article that you have been thinking about. Haven't been thinking about an article? Get started already! Let's show our appreciation to Richard and give him some help. Together we will move the club into a new and exciting era.

To be fair, in light of the delay of the last couple of issues, the board has voted to defer membership billing until each member has received 4 copies of the journal. Advertisers, please note that the price of a full-page ad has been reduced from \$100 to \$75 and \$37.50 for a half-page. Advertising is vital to the financial health of the CTCC, so thank you advertisers for supporting the club! I wish to also express my thanks for all of the support and kind words that I have received during this unsettled time.



## From the Mailcoach

September 9, 2010

Dear Harold:

### **Re: Letter to the Editor**

First of all, great respect in that you have stepped into the breach and adopted us with *CTCJ* once again.

### **Re: Token Pricing Guide**

The discussions about this are becoming profound. Can only support this strategy in the interests of the hobby, and, again, as one far more amateur than many of the readers of *CTCJ*.

The one thing I would add for consideration, however, is the avoidance of precise monetary amounts in a pricing guide. This is not an original suggestion, but merely an idea drawn from the field of medal collecting.<sup>1</sup> An alternative approach might be to form a matrix with relative scarcity on one axis, and condition of the specimen on the other. Each cell of such a matrix might be then accorded a price range. Ball<sup>1</sup> was able to do this for seven price ranges, while acknowledging special circumstances (such as medal groups, particularly rare and authentic medal bar combinations, supporting paperwork, etc.) which might add to pricing range. In the case of our tokens, these exceptional additions to value might include white metal for a copper issue in D&H, condition (above), plus the odd countermark, milled edge, or whatever, as special factors for valuing each issue.

This approach would add a dimension to a putative token pricing guide. It would possibly become definitive, referred to (and maybe financed by) the important auction houses, and help most of us by not going out of date due to inflation.

Tony Fox

1. Ball RWD. *Collector's Guide to British Army Campaign Medals*. Dubuque, IO (USA); Antique Trader Books; 1996; ISBN 0-930625-64-1, Library Congr USA 96-86493.

inconsiderable for Scarcity, and such as he possesses'. In return he sent her an 'account of those Tokens which he wants to perfect his Collection, and in exchange for which only, he can give an Evesham Penny'. Dear Harold,

I was very interested to see your note about the 'Curmudgeon's Conder' in the latest CTCJ. I have given some more thought to your query since we corresponded in 2007 and I have another candidate for you, someone I now think much more likely than Birchall. This is Thomas Thompson (1767-1818), M P for Evesham (1790-1802) who issued the private 'Evesham' penny (D&H: Worcs. 6). Judging from a photocopy I have of a letter from him to Miss Banks his handwriting bears a fairly close resemblance to that in your copies of the Conder entries. His token was, moreover, manufactured by Skidmore, which would explain the statement [17] 'for the use of his press' in reference to Skidmore and the additional gift [18] to Skidmore's friend 'Mr. Chater'.

According to Pye (1801) five dozen specimens of Thompson's tokens were struck but this might well have been an overestimate for Pye was not over-reliable when it came to London-made tokens dependent as he was in the main on second-hand information. It could well be that no more than two or three dozen Evesham pennies were actually struck.

The reference to Thomas Welch would also seem to be in character with someone who was clearly very unyielding over his own production. When Miss Banks first asked Thompson for a specimen of his penny his reply was quite curt, dismissing her suggested exchange list as only containing 'Duplicates of Coins very

This is, as you will appreciate, just a thought but I think a more rational one than Birchall.

All good wishes, David [Dykes]

*[Thanks so much, David, for your interesting thoughts on the 'Curmudgeon' s Copy' of James Conder's "An Arrangement of Provincial Coins, Tokens, and Medals, etc." 1798. I tend to agree that Thompson is a very likely candidate. These little mysteries greatly add to my fascination with the classic literature of the British token-coinage. Many of these books contain bookplates, inscriptions, annotation, letters and ephemera laid-in which make each copy unique. If you own any token works issued before World War II that have any additions of any sort that would make your copy individually identifiable or one that is part of a numbered edition, I am most anxious that you would contact me so that I can record it in my study of British token literature. Harold Welch tokenmann@aol.com]*





## Help

As some of you know, when I concluded my talk at the Seattle conference last year I indicated that I was in the process of rewriting Bell's *Commercial Coins* book. One of the tasks I set for myself was to uncover the currently unpublished full names of the various tradesmen that issued these beauties. By my count, I listed 87 names that were either missing or incomplete. Five years later I'm now down to nine unknown and would appreciate any help the members of the CTCC might be able to provide in identifying these last few.

Hampshire 58, Portsmouth – **What was the first name of G. Robinson?**

Lincolnshire 8 & 8a, Wainfleet - **What was the first name of S. Palmer?**

Middlesex 369-70, London Tower Hill section, Black Horse (Tavern/Inn) **What was his/her name?**

Middlesex 472, The Plough, Rupert St. - I believe the last name was Watson. I know that a Mr. Watson was in charge in 1790, that Walter Watson was the lessee in 1816 and Mary Watson was in charge 1828. But in the early 1790's **what was the first name of the proprietor at the time the token was issued?**

Somerset 86, Bridgwater, Holloway & Son. **What was the name of the son?**

Suffolk 24a, Denton - **What is the first name of N. Todd?**

Inverness 1 – 5, – **What was the first name of Mackintosh?**

Lothian 13-17, Edinburgh – **E. Campbell, what was her first name?**

Dublin 346, - **MFW, what did the initials stand for?**

Any help with these would be very much appreciated and would be acknowledged in the publication. I do suspect though that if I wait until I have them all, I'll not publish in my lifetime but I'd sure like to check off a couple more.

Jon Lusk  
1111 W. Clark Rd.  
Ypsilanti, MI 48198

-or-

[Jon@Lusk.cc](mailto:Jon@Lusk.cc)

I'm sometimes asked what the cc stands for in my email address? My answer of "Conder collector" sometimes starts a new topic of discussion.

Hello Harold!

Welcome back to the editorship, even if it's temporary. I never heard the whole story, but it certainly seems to have been a tumultuous year for the society!

I enjoyed the issue, as always. Please keep my classified ad running in the back -- haven't had much luck with it, but you never know, maybe after a year or three of having it out there, someone will think of me when they sell evasion coppers! *[I hope all members will check out the free ads at the back of the issue and support your fellow CTCC members! – Editor]*

I also liked Alan Davisson's article. I actually don't think these stray TOO far from the Conder field, as what we collect are mostly advertising tokens of one sort or another, and so are many of the counterstamps. Stray initials are always difficult in terms of attribution -- and, of course the ones that Alan illustrates may not be the exact ones that were initially listed in the text, etc., etc. But as you stated, there are counterstamps known on Conders too (as well as everything else under the sun) -- I have a few, and will try and round them up and get photos for you. I do have two pieces that immediately stand out in memory (and have photos of!) that tie in with the series, and I am attaching pics of each for you -- feel free to use these in the Journal if you so wish.



The first is the only counterstamp I know of on the tiny 1760 Voce Populi farthing. Actually a double one, "H" on the obverse and "SMITH" on the reverse, the latter one may be longer but because of the size of the coin, that's all that's there.

The second is a nice counterfeit 1781 Irish halfpenny clearly from a Dublin merchant. I actually stayed a few blocks off Grafton Street when I was in Dublin a few years back, and if I had owned the coin then, I could have tracked down what was there. Unfortunately today it is most likely to be an American mall-like store, but if it were a pub or something I might have stopped in.

Also, just for the fun of it -- and since it ties in nicely to some Conder tokens -- a really cool End of Pain engraved piece!

Thanks for taking on the job! **Jeff Rock**

*[As the theme seems to be countermarked and engraved tokens, here are a few random pieces recently listed on E-bay - Harold]*





*[and here are a few from CTCC member David Stuart's ABC Coins & Tokens website]*



**[Clearly there are many countermarked and engraved tokens out there. If you have any that you think are interesting, please send images and info to me or to our new editor, Richard Doty]**

# Spence Countermark on an Engraved Halfpenny

By Harold Welch



A most interesting item appeared as lot 440 in the March 31, 2010 Simmons Gallery Auction. On a smoothed halfpenny, a windmill has been engraved and on the other side is an engraving of a bird upon its nest feeding a chick. On the windmill side is a stamp that reads "FULL BELLIES". Comparing the countermark to examples of the "FULL BELLIES" stamp in my collection, I have no doubt that this is the stamp of Thomas Spence. The lot realized £95 and I'm still kicking myself for not bidding higher!

Of course, as was detailed in Alan Judd's excellent article on Spence's countermarks ("A Remarkable Man" *CTCC Journal* Spring 2008), Spence countermarked various coins with 27 different punches either singularly or in combination. Legend has it that he would toss them out his window in an effort to spread his political message. It seems he would countermark just about any coin or token that came to hand. Prior to this, however, I was not aware of any Spence countermarks on engraved pieces.

The "FULL BELLIES" mark does seem to go along with a windmill and a bird feeding her chick, but otherwise the piece is a mystery to me. Did Spence encounter the piece already engraved and thinking that it would be appropriate struck it with the "FULL BELLIES" punch? Or perhaps not caring about the engraving one way or another he just struck it randomly. Maybe Spence did the engraving or had it done to further illustrate his message. That possibility would make the piece really appealing! Did I mention that I am kicking myself? Then again the piece could have been engraved after the countermark was present. I doubt this as it appears the mark is on top of the engraving, but I can't tell for sure from the photo. Also, Spence is unlikely to have limited himself to a single stamp if he had a blank canvas!

So what do you think? I would welcome comments, speculations, etc. upon this piece. If you are the dirty rat who outbid me, please come forward (I swear to forgo violence). I would love to share higher resolution photos with the readership. As is clear from Alan Judd's article and the one in the last issue by Allan Davisson, countermarks are an interesting and fun adjunct to token collecting.

# Five New Varieties of Camac Tokens: Dublin 77 *Bis II*, 127 *Bis II*, 129 *Bis III*, 210 *Bis*, and 214 *Bis*

Gregg A. Silvis

Harp with Seven Strings.  
Head Under AC.

## 1. Dublin 77 *Bis II*

**Obverse:** As Dublin 77, but in an earlier die state. The die flaw through the 2 is not as pronounced.

**Reverse:** Unlisted. Similar to Dublin 32, except that the first C of second CAMAC is low. Vertical die break at bottom of the right upright of the cypher H. No recutting on N of AND.

**Edge:** Plain.

**Reverse Rotation:** Normal.

**Note:** This is apparently the same variety as the “77 *obv*, *rev* unpublished” Camac token included in lot 225 of Part 2 of the T.A. Jan sale (Spink Coin Auctions No. 35, April 1984).



Dublin 77 *Bis II*

Harp with Eight Strings.  
Head Under C.

## 2. Dublin 127 *Bis II*

**Obverse:** Unlisted. Loop of 9 is open. Base touches NC on left. Die swelling below BY and in front of face and left shoulder.

**Reverse:** Unlisted. Loop of C to center of M. Bisecting crack from N of KYAN through cypher down to P of HALFPENNY. AC of first CAMAC leans right.

**Edge:** No 2.

**Reverse Rotation:** 25° CW.



Dublin 127 *Bis II*

### 3. Dublin 129 *Bis III*

**Obverse:** Unlisted. Lower left serif of T missing. (cf. Dublin 78). **POR** of **INCORPORATED** widely spaced. Severe lapping resulted in significant loss of detail in the harp and the right base. In spite of the severe lapping, clash marks are still faintly visible to the left of Hibernia.

**Reverse:** As Dublin 152 *Bis I*. (Dalton & Hamer Addenda, p. 548). Noticeable break through **HALF**.

**Edge:** No 2.

**Reverse Rotation:** 45° CW.



Dublin 129 *Bis III*

Variations of Name and Date.

#### 4. Dublin 210 *Bis*

**Obverse:** As Dublin 210.

**Reverse:** As Dublin 220.

**Edge:** PAYABLE IN DUBLIN CORK OR DERRY.

**Reverse Rotation:** 25° CCW



#### 5. Dublin 214 *Bis*

**Obverse:** Unlisted. [PRO B]ONO PUBLICO

**Reverse:** As Dublin 214. DUBLIN HALFPENNY

**Edge:** Plain.

**Reverse Rotation:** 130° CW.



Dublin 214 *Bis*



## **Dix Noonan Webb Auction, 6 October 2010**

Britain's most valuable British token-related auction, the sale held by Dix Noonan Webb on 6 October 2010, pulled together 1,088 lots of tokens and related books valued on the day by 116 different buyers at a premium-inclusive £346,654.

This raw data exemplifies not only the demand for almost all types of tokens at the moment, led by the 18<sup>th</sup>-century series, in which this auction was particularly well represented, but also what happens when a comprehensive library of token literature comes under the hammer. Time after time it seemed that price was no object to acquiring something that might not appear on the market for many years, if not decades. But in the uncertain financial times in which we live, is it really so surprising that collectors want to spend their money on something tangible, something they can enjoy?

Almost half of the total realized (£168,846 to be exact) was accounted for by the second portion of the enormous Robinson S. Brown Jr holding of 18<sup>th</sup> century tokens, bringing the total paid for that part of the Brown collection so far sold to £259,926. The disposal this time featured purely pieces listed under the catch-all heading of 'Middlesex' by Dalton and Hamer. Until the DNW series of sales the Brown name had not meant much this side of the Atlantic. Descended from the Kentucky family who established what became the Brown-Forman Corporation, Brown was, like many other US collectors of 'Conder' tokens before him, first attracted to the series via the Early American Coppers Club. He possessed the means to form a vast collection and proceeded to do just that; such is the strength in depth of the market in 18<sup>th</sup> century tokens in the USA that Brown could buy much of what he wanted from, or through, US dealers and, over the years, only Richard Gladdle from the British trade dealt with him on a regular basis.

That said, it was hardly surprising that the American element of the audience at the sale, whether in person, on the telephone or sat at home in front of a PC following the auction on the internet, was a massive influence on the outcome. The highest price for a single Brown item was the premium-inclusive £4,440 for the Noble/Spingarn example of the silver medal commemorating the trial of Daniel Eaton in 1794, engraved by Florimond Goddard, a clock and watch maker, for the London Corresponding Society (DH 203). David Dykes volunteered some most interesting information on the issue prior to the auction, which he kindly permitted us to make public as a saleroom notice.

Staying with the London Corresponding Society, a mule halfpenny by Skidmore pairing a hanging man with Masonic emblems (DH 291), which had sold for a then mind-blowing £430 at the R.C. Bell sale in 1996 but suffered a reversal to under £400 at the W.J. Noble sale two years later, advanced to no less than £3,120 this time around. At almost all auctions like this there remains one topic by which the event will be remembered and 'hanging men' were the talk of the day. A group of six such pieces (DH 827ff), some (but not all) associated with Thomas Spence, mostly in nice but not exceptional condition, was contested to £4,920. A pair of Skidmore 'hanging men' mules (DH 834 and 835) cost £1,140 and £2,040 respectively, while a nice example of the 19<sup>th</sup> century Taylor 'hanging man' (DH 836), which would normally have retailed for £200-250 before the auction, piggy-backed the rest of its brethren to £780.

Two US private collectors fought for the privilege of owning the most valuable token on the day, an example of the imposing penny of Charles James, the Bow Street die-sinker, featuring a standing vulture (DH 32E), which needed £4,200. Now in the same collection is the Cokayne/Spingarn example of the 1791 white metal medal of the pugilists Daniel Mendoza and William Ward (DH 35), which changed hands for £3,840.

As in every auction, though, there were bargains to be had if one looked carefully. A silver striking of the halfpenny issued by the printers Thomas and Robert Davidson (DH 294c), the edge privately engraved with the name of one of the partners who later became Master of the Stationers' Company, was something of a steal at £156. A nice example of Thomas Hall's 'small toucan' halfpenny (DH 318) went to the same home for £696, cheaper than the comparable specimen in the D.L. Spence sale five years ago, while a Christopher Ibberson 'small boar' halfpenny (DH 339) cost £348 and one of Westwood's rare 'British Commercial' halfpence, 1797 (DH 1006), perhaps ten times as rare as the comparable pennies and farthings, brought £312.

Less than 50 lots were devoted to 17<sup>th</sup> century tokens this time, headed by the Derbyshire and Leicestershire element of the late Ernest Danson collection which conspired to bring £2,670 and was highlighted by a mixed grade group of 12 Derby city tokens for £1,200. Neil Beaton's group of 18<sup>th</sup> century tokens, £20,256-worth on the day, were acquired roughly half-half between UK and US buyers, but the latter were once again to the fore for the dispersal of 18<sup>th</sup> century tokens from other properties, chief among which was a brass halfpenny by the child prodigy John Gregory Hancock (DH Warwickshire 140), from the Cokayne sale nearly three years ago, which found a new home for £2,100.

Aficionados of the 19<sup>th</sup> century series had to wait until the end of a long day but there were pieces well worth waiting for here – and a number of bargains. A superb-looking 1811 Barnstaple shilling needed as much as £564, while a Tavistock penny of the same date, a variety that had escaped the camera lens of the Withers', was a specialist acquisition for £288. For once, unofficial farthings were the day's Cinderella, many prices dropping back for lack of demand and the main market-maker in the series being absent from the day's proceedings. The late David Magnay's imitation spade guinea collection brought in £6,768, a remarkable amount considering that serious collectors of ISGs can be counted on the fingers of two hands and one particular buyer in this otherwise eBay-dominated market bought half the lots on offer.

Room buyers may have dominated the token part of the auction, but the auctioneer's commission book determined the destiny of most of the lots in the important library of token literature formed by David Griffiths. This was the most important sale of numismatic books of any kind to have been held in London for many years, let alone a sale of token books, and at the end of just over one hour's proceedings the total stood at £76,618.

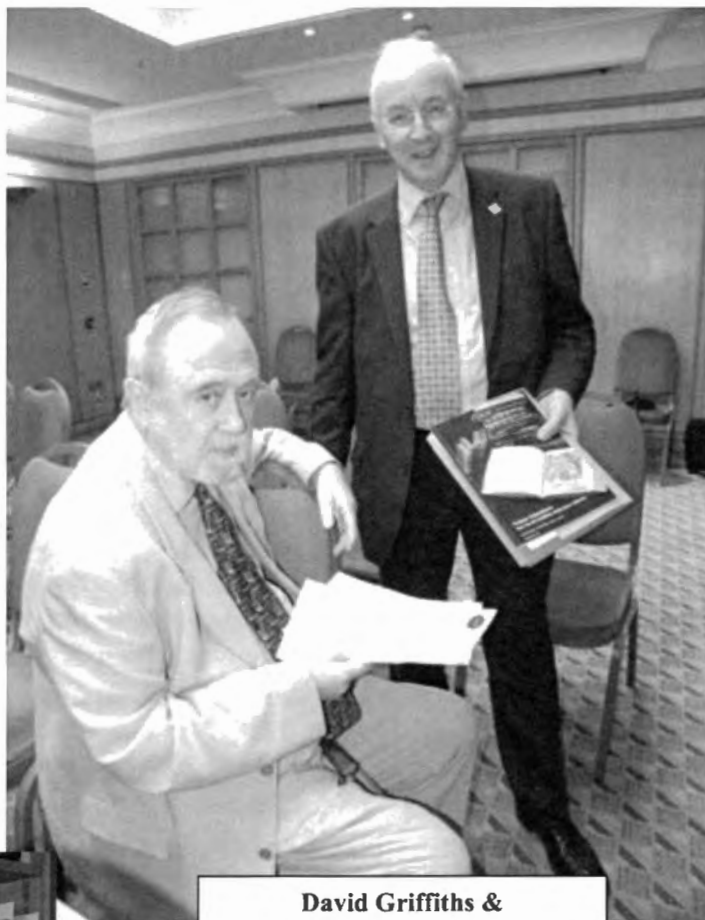
The day's highest price was the £4,680 generated by the fully-provenanced copy of Thomas Sharp's catalogue of the Chetwynd collection. Fully meriting the cataloguer's description as 'one of the major individual volumes on British tokens in private hands', it was owned by Robert Boyne and then by his son William, spent a short period of time with a New York collector in the late 1890s before being acquired by W.J. Davis, who sold it to Arthur Waters, who sold it back

to Davis in 1902; after Davis's death it went back across the Atlantic for spells of ownership with O.P. Eklund and Howard Gibbs before coming back home in the 1960s.

What is thought to be one of only three copies known of the pseudonymous Christopher Williams' 1795 publication on 18<sup>th</sup> century tokens, the first catalogue of its type and owned from new by Sarah Sophia Banks, needed £2,520, while a printer's proof copy of what is known colloquially as 'Waters' Pye', the 1916 publication by Arthur Waters adapted from the second and third editions of Pye's *Provincial Copper Coins*, £2,400.

Peter Preston-Morley

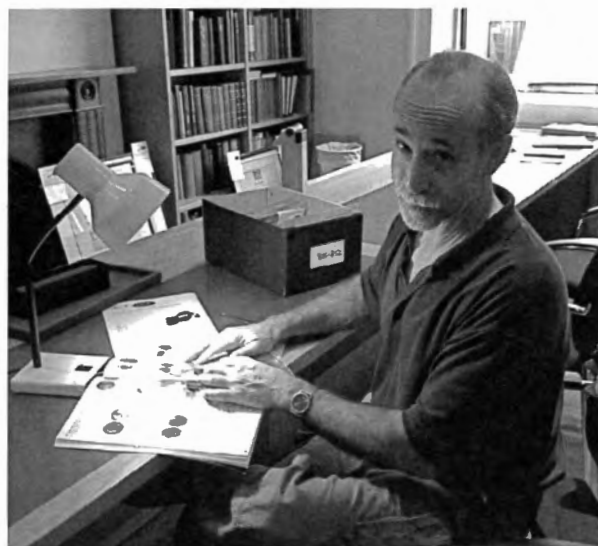
*[This was an important token sale and a landmark token literature sale. Many CTCC members were in attendance. My thanks to Peter Preston-Morley and Chris Webb for the extreme kindness and consideration that was shown to me throughout! I've added a few photos that I took at the sale. Harold]*



David Griffiths & Peter Preston-Morley chat prior to the sale



CTCC members Michael Knight examining literature lots (above) and Gary Groll being annoyed by my insistence on taking his photograph (right)



## Fun Stuff!

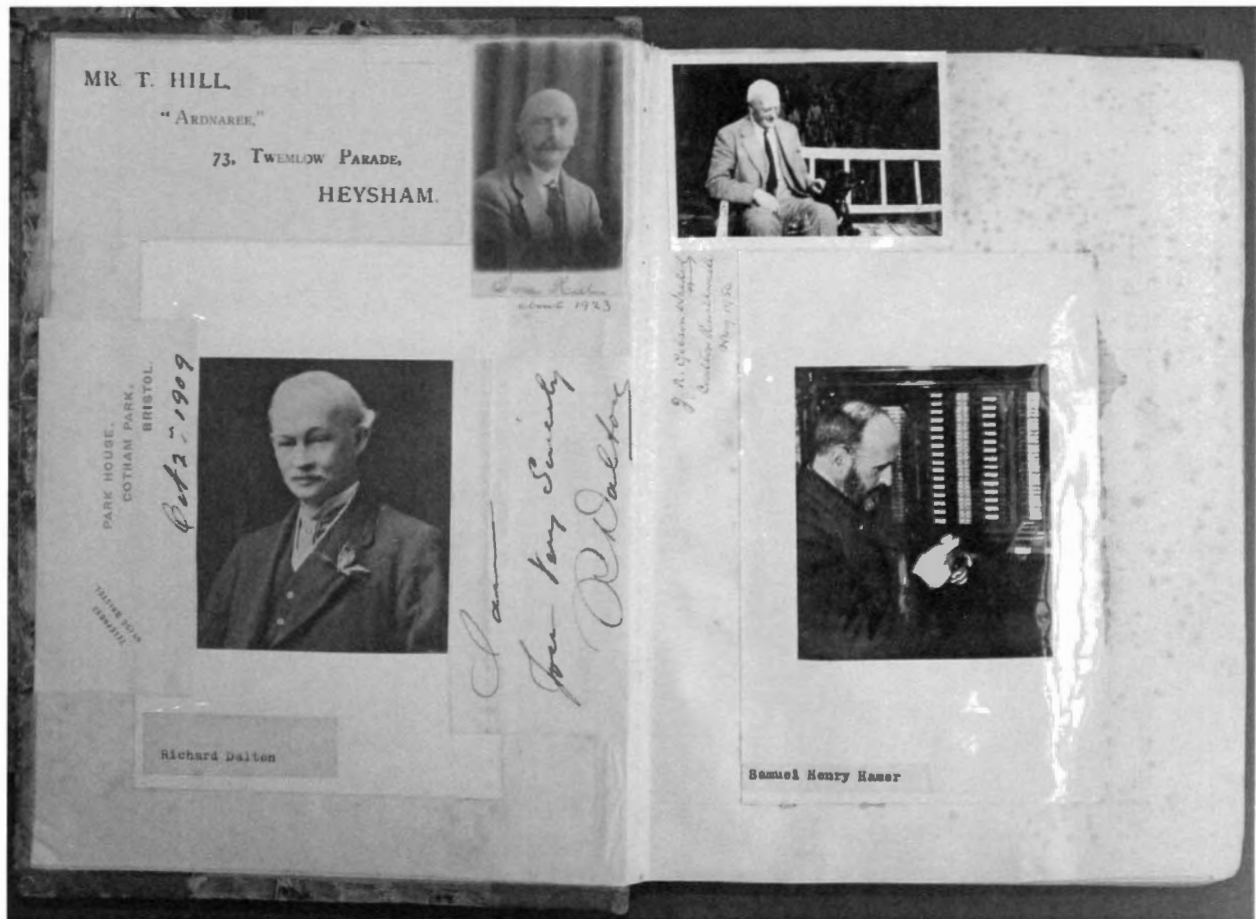
By Harold Welch

Token dealer and CTCC member Bill McKivor issues regular lists of tokens. At the end of each list is my favorite part - a section he calls, "Fun Stuff". You never quite know what may be offered, but you can be sure it will be interesting!

This last October, I visited England to attend the Dix Noonan Webb sale of late CTCC member Robinson Brown's tokens (part II) and of current CTCC member David Griffiths library of token literature. I was able to photograph much of this magnificent library prior to the sale as part of my research for my work on British token literature, *The Virtuoso's Arrangement*. From there, using the wonderful historic home of Richard Gladdle as a base [Thank you, Richard!] I was able to visit the Worcestershire, Bromsgrove and Oxford University. After departing Ricky's home, I went on to Ipswich. Along the way, I visited several libraries and other repositories of token literature, explored places relating to the authors of some of our greatest token works and met some very interesting and nice people.

I will examine and study all of the material and photographs gathered on the trip in great detail for inclusion in my book, but I thought that I might borrow a line from Bill McKivor and share a few photos of some of the "Fun Stuff" that I encountered:

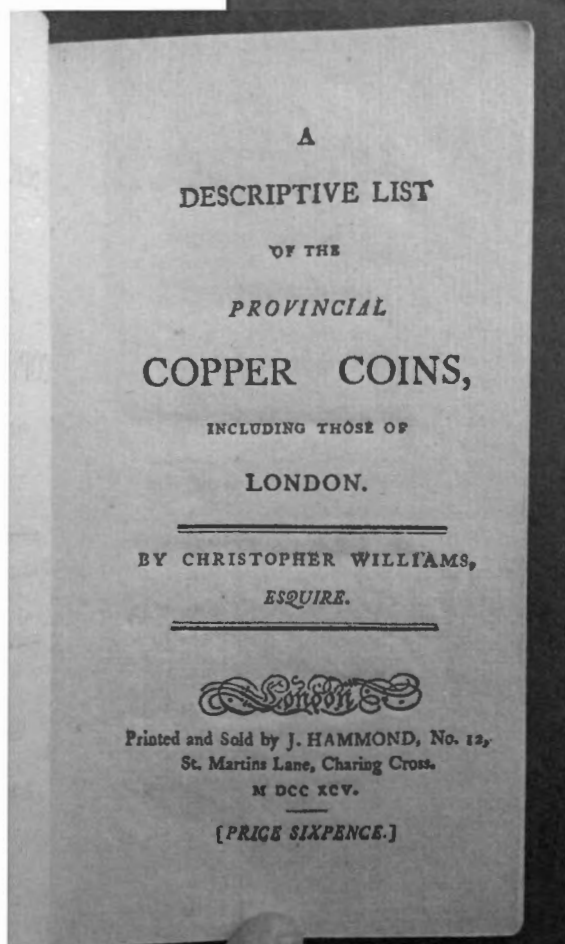
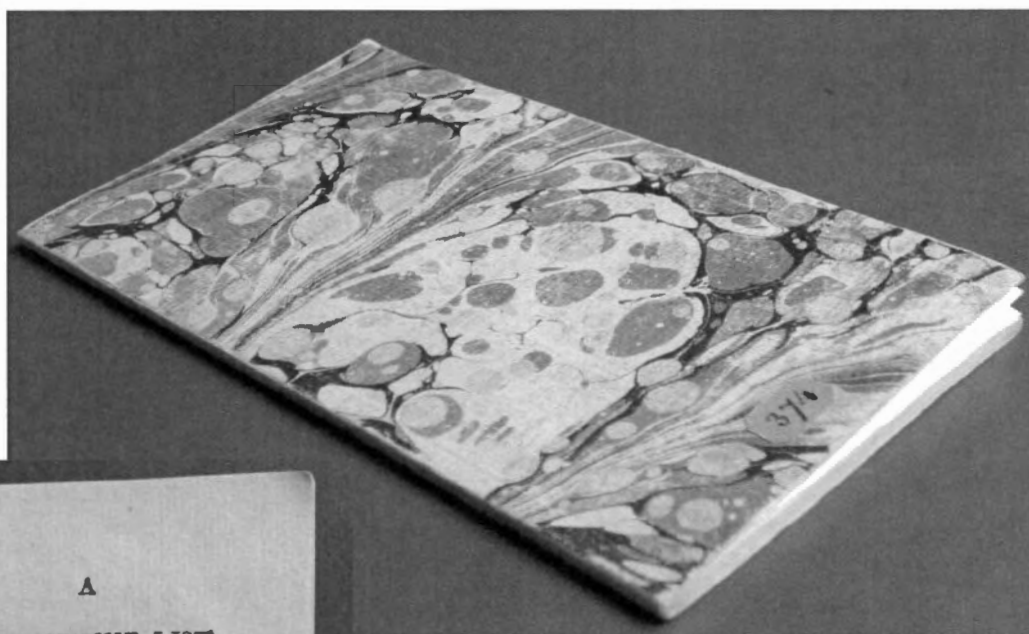
### The Griffiths Library Sale



The inside front cover of Tom Hill's copy of D&H

Lot 4063 was another amazing copy of Conder's *An Arrangement of Provincial Coins*. This is a truly remarkable volume packed with closely written commentary by prominent antiquary and collector, Norrisson Scatcherd of Leeds, hundreds of token cuttings, articles, letters and various other ephemera. The best part, for me, is the business receipt for Goddard & Conder of Ipswich featuring James Conder's signature! I know of no other examples of this receipt or another example of Conder's signature for that matter [please let me know if you are aware of another example of either]. I own another copy of 'Conder' that is inscribed, "The Gift of the Editor to D.P. Goddard. 1809". Unfortunately, it is not signed but the handwriting is a match.

**The 1<sup>st</sup>  
provincial  
token book**



Here's something that you don't see every day – one of three known copies of the first known 18<sup>th</sup> century token work, Christopher Williams *A Descriptive List of the Provincial Copper Coins, Including Those of London*. It was lot #4290 and brought a hammer price of £2100. The copy had originally belonged to Sarah Sophia Banks, a passionate contemporary collector of the 18<sup>th</sup> century tokens and the spinster sister of the famed naturalist, Sir Joseph Banks. The lot description points out that, "the author is thought to have been John Hammond the publisher, masquerading under the pseudonym Christopher Williams." This copy was one of two held by the Royal Mint and was returned to the public market in a 10 October 1985 sale of Royal Mint Library duplicates conducted by Spink. It was a thrill to have the chance to examine it in person.





**A wonderful photograph of author W.J. Davis (1848-1934) that is inserted into the Davy copy (lot 4090) of Davis' *Nineteenth Century Token Coinage*. It is a portrait that I have never seen.**



## Great Numismatists Old and New

Token collector, dealer and author, James Atkins (1837-1910) from a photograph in the Montagu copy of Atkins' *The Tradesmen's Tokens of the Eighteenth Century* (lot 4014).

Richard Gladdle and Peter Preston-Morely enjoying a pint the evening before the sale.

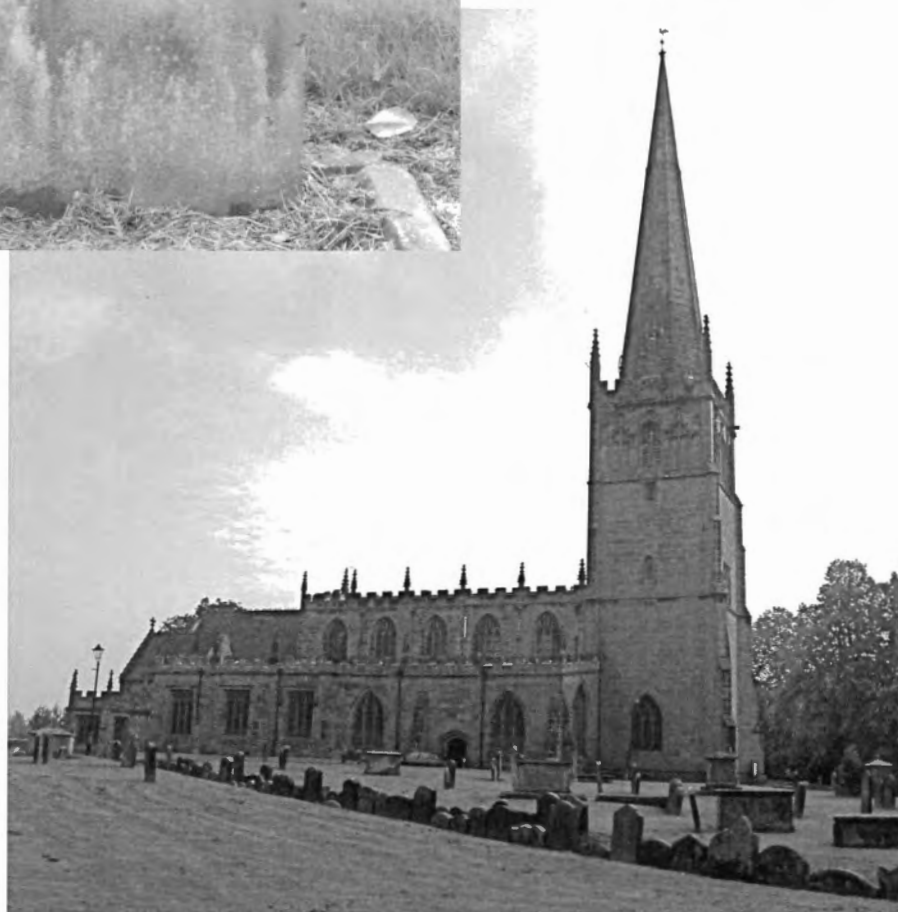




the hill that the church sits upon. Just as I was about to give up the search, a friendly gravedigger came along and helped me find Cotton's headstone that is beautifully engraved with roses and auctioneers' hammers (Cotton's profession). Beneath the shield it reads, "To live in hearts we leave behind is not to die". Cotton lives on in the hearts of a great many token collectors!

## Bromsgrove

I visited St. John the Baptist Church in Bromsgrove. This was the church of William Alfred Cotton, the author of *The Coins, Tokens, and Medals of Worcestershire* 1885 one of the greatest works of classic British token literature. He was also the author of *Bromsgrove Church: Its History and Antiquities*. The church is still just as he describes it – ancient, beautiful and full of wonderful effigies and artwork. The Cotton family marker is in the main churchyard, but by the time of W.A. Cotton's death, the churchyard was full and church members were interred in the new cemetery at the bottom of





## Ipswich

One of the most fun parts of my trip was my visit to Ipswich, the home of James Conder. I visited his beloved Tacket Street church, his gravesite and his one-time home. Best of all, I was able to visit the Conder family home and examine their private collection.

This is the pulpit from the original Tacket Street Church. James' father Rev. John Conder D.D.



occasionally preached from it. The grandfather of James' wife, Mary Foster Notcutt, the Rev. Dr. William Notcutt (1672-1756) preached from this pulpit for 52 years! His portrait still hangs in the meeting hall.

This slab in the Tacket Street churchyard is for John Conder (1744-1820) (James' eldest brother) and John's wife, Deborah along with a few other family members. It is located up against a shed built several years ago. Church records confirm that James and much of his family were buried in the churchyard, but it is believed that they are under the shed! In the end, his memorial is his great provincial token book!



## The Conder Family Collection

Bernard William Andrews is the husband of Hillary (Conder) Andrews and son-in-law of the late William Musket Conder. William and Bernard co-wrote a excellent booklet titled, *The Conder Collection of 18th Century Provincial Coins*. Bernard is of an antiquarian nature and is the 'curator' of the Conder family collection. One wall of their home is graced with several wonderful portraits of Conders from previous generations and paintings and engravings of the old business place and home of John



THE CONDER FAMILY



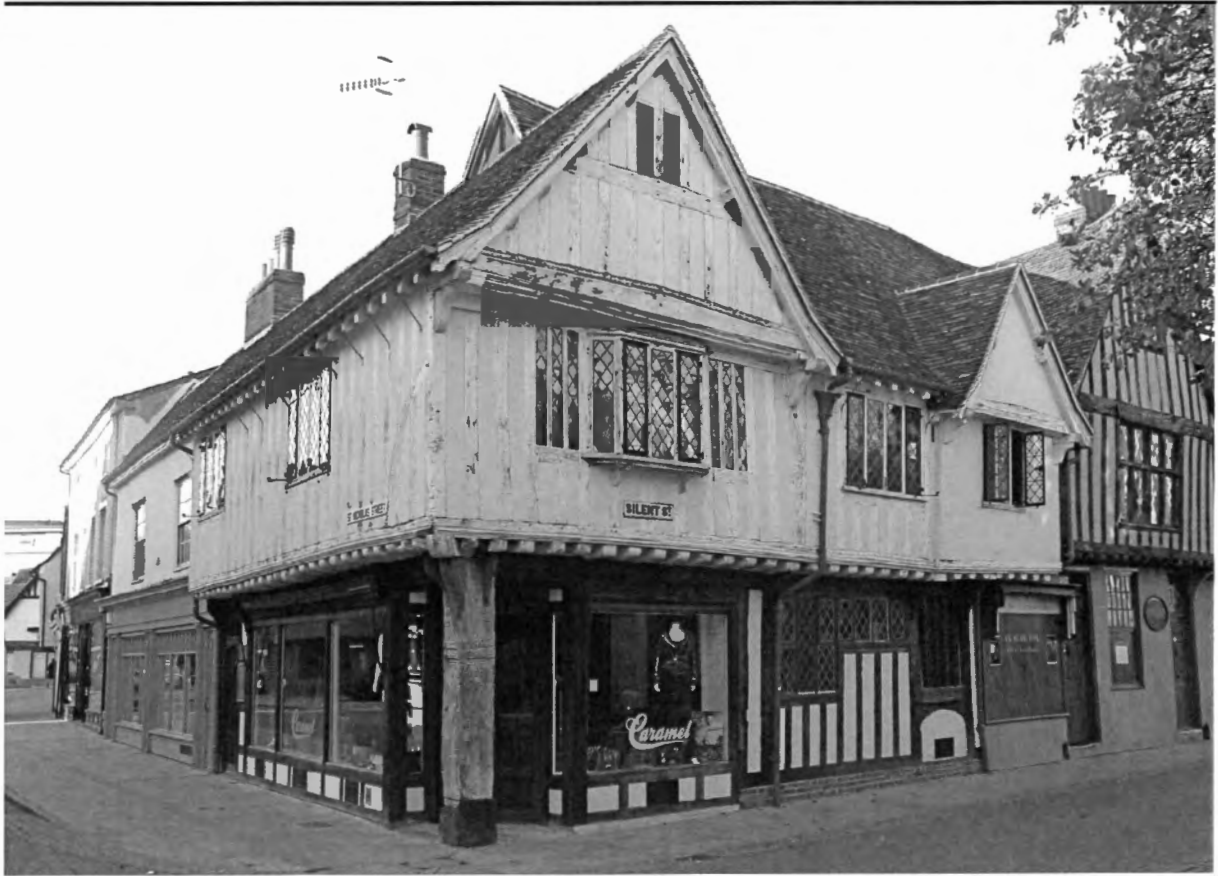
Jame Conder, numismatist and antiquary of Ipswich,  
"...perhaps one of the uncommon of this world..."  
(From an engraving by his nephew Thomas in the Conder private collection)

Conder. James lived and worked there for several years before striking out on his own. The building still stands at the corner of St Nicholas and Silent Streets in Ipswich. Below is a photo of one of the paintings that hang on Bernard and Hillary's wall and a photo that I took as it appears now.

The collection includes handwritten family trees, old newspaper articles and a lovely set of Conder's tokens. The item that I found most striking, however, was a large copper plate portrait of James Conder engraved by his nephew, Thomas. At left is a positive image of the plate taken from *The Conder Family Ipswich* by William and Ruth Conder 2000.

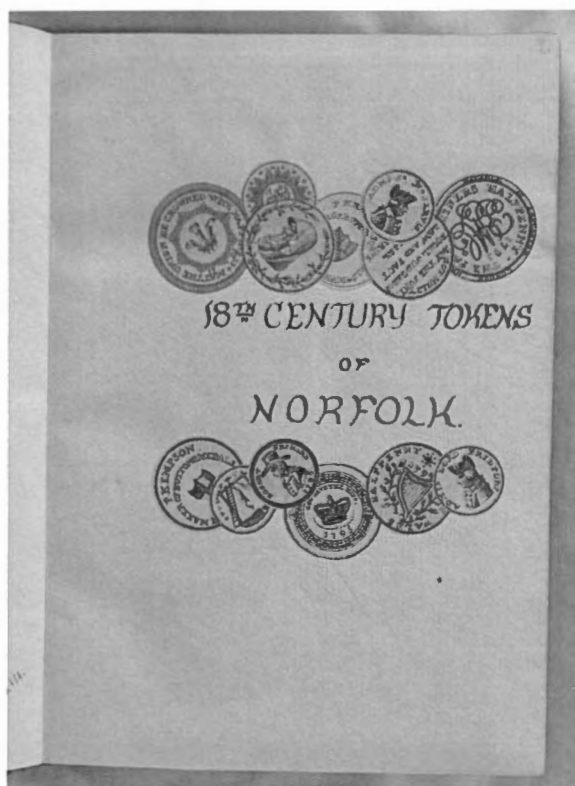
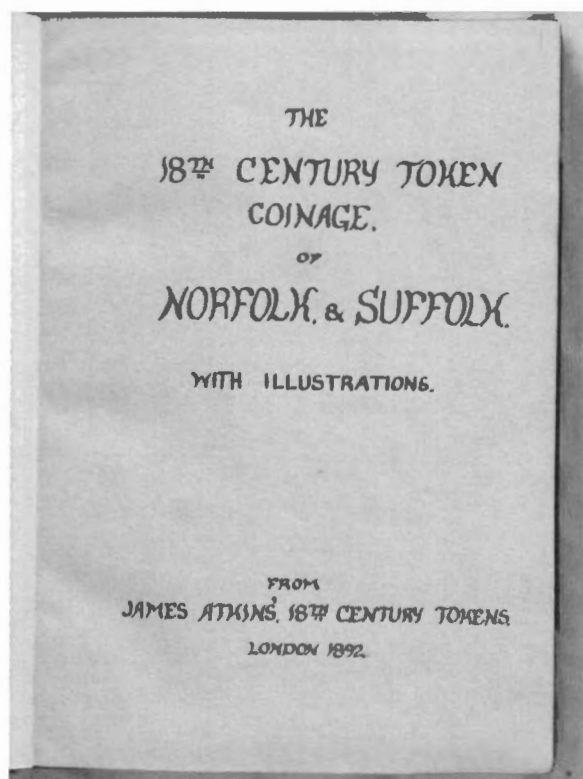
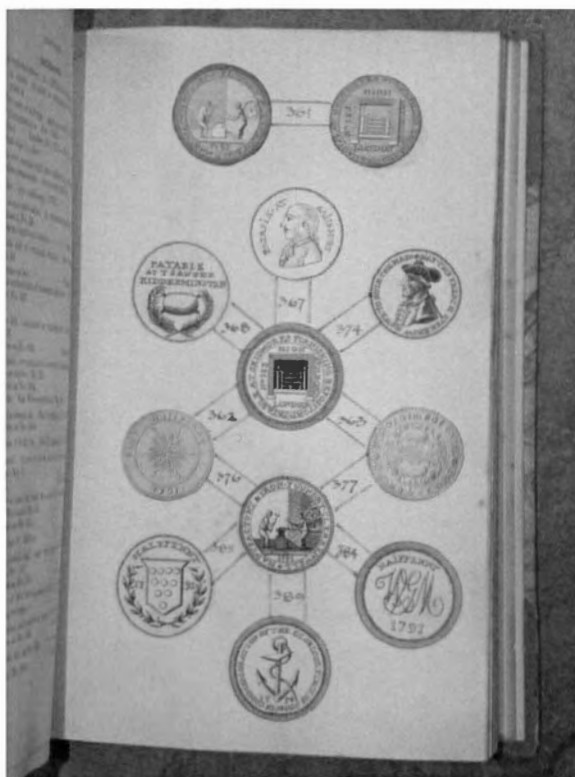






## Waters Extra-Illustrated Volumes

Arthur W. Waters was perhaps the most enthusiastic token authority of the 20<sup>th</sup> century. Besides writing his own books, he extra-illustrated other token works by county. Each features, hundreds of token cuttings, newspaper clippings and photographs. In the past, I have identified 8 such volumes. I was delighted to find 3 more on this visit. At right is a page from his special Middlesex version of 'Atkins Middlesex' that is in the collection of Oxford University. Below are the title pages for his 'Norfolk & Suffolk Atkins'. There is a similar title page for the Suffolk section and hundreds of additional added items. This volume resides at the Ipswich Record Office along with Waters' wonderful extra-illustrated copy of Charles Goldings' *Suffolk Tokens*, a few pages of which are reproduced below.



Illustrations added by A.W. Waters to his copy of 'Golding's Suffolk Tokens'



*The figure of Justice upon the top of the building occurs on the Bury Tokens. MS. C etc*

*From a photograph by Mr James Atkins.*



See MS. C



TODD'S FARM DENTON  
TAKEN IN 1905 BY JAMES ATKINS AUTHOR OF  
THE TRADESMEN'S TOKENS OF THE 18TH CENTURY  
1896

Bury Cross (L.) and Todd's Farm Denton (R.) in photos taken by James Atkins



Ipswich Cross with details of wood-carvings

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